

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

University Women's Chorus

Ann Cooper Gay, conductor

with special guests

University Women's Choir
University of North Carolina at Greensboro
Hilary Apfelstadt, conductor

Earl Haig Girls' Chamber Choir
Mary Legge, conductor

High Park Girls' Choir of Toronto
Ann Cooper Gay, conductor

◆ ◆ ◆

Monday, March 25, 1991

8:00 pm

MacMillan Theatre

◆ ◆ ◆

PROGRAM

University of Toronto Women's Chorus
Ann Cooper Gay, conductor

Missa Brevis (world premiere)

Derek Holman

Kimberly Hanley, Cassandra Bourne, Hope Nightingale, soloists

KYRIE

Lord, have mercy
Christ, have mercy
Lord, have mercy

For thou only art holy; thou only art
the Lord; thou only, O Christ, with
the Holy Ghost, art most high in the
glory of God the Father. Amen.

GLORIA

Glory be to God on high, and on
earth peace, goodwill towards men.
We praise thee, we bless thee, we
worship thee, we glorify thee, we
give thanks to thee for thy great
glory, O Lord God, heavenly King.
God the Father Almighty.

SANCTUS AND BENEDICTUS

Holy, holy, holy, Lord God of
Sabaoth. Heaven and earth are full of
thy glory. Hosanna in the highest.
Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

O Lord, the only-begotten Son Jesu
Christ; O Lord God, Lamb of God,
Son of the Father, that takest away
the sins of the world, have mercy
upon us. Thou that takest away the
sins of the world, receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.

AGNUS DEI

Lamb of God, who takest away the
sins of the world, have mercy upon
us. Lamb of God, who takest
away the sins of the world,
grant us thy peace.

Derek Holman, a Toronto resident since 1965, is no stranger to the liturgical requirements of setting the text of the Mass. The present work, subtitled "in die natalis", was commissioned for the Women's Chorus and completed on February 15, one hour before the birth of the composer's first grandchild Derek Anthony. The *Kyrie* is marked by close imitative writing over a shifting harmonic pattern in the harp (in this performance piano) accompaniment; this texture is resumed in the *Agnus Dei*. The voices chase each other through the energetic *Gloria*, which stands alone. The acclamations of the *Sanctus* and the more meditative *Benedictus* are linked by the *Hosanna*, whose melody is invented for its second appearance. All the movements drift towards resolution in the key of C sharp.

Note by Bruce Kirkpatrick Hill

Cheryl Hickman, soloist

1. ÄLÄ TUULE TYTTÖ TUULE:

WIND GIRL, DO NOT BLOW

Wind Girl, do not blow.

Rain Maid, do not rain.

O Sea Master, do not roar.

O Sky Mistress, do not dance:

my brother's on the waters.

my mother's child's on the waves.

Wind Girl, if you blow.

Rain Maid, if you rain.

O Sea Master, if you roar,

O Sky Mistress, if you dance,

you'll strike down my mother's child,

lose the child of who bore me.

Wind Girl, blow some other time,

Rain Maid, rain some other time,

O Sea Master, roar,

O Sky Mistress, dance!

2. SYMPAATTI: THE SHIPSHAPE

There was a ship, a shipshape boat,

and it was called the Shipshape.

When we hoisted the sails, woes made their
farewells.

such a shipshape boat, the Shipshape.

The compass, the shrouds took us far

from the crowds,

over the sea to the skyline.

And there I saw that my life's boat

was always afloat.

3. EN MINÄ MERYTTÄ KIITÄ

I DON'T PRAISE THE SEA

I don't praise the sea.

neither do I love the shores:

the sea's swallowed many a man.

the sea's borrowed many a child.

What stones there are in the sea

are all human heads.

what water is in the sea

is all human blood.

4. HYVÄSTI, KULTASENI

FARE THEE WELL, MY DARLING

Fare thee well, my darling,

far from my homeland I must be roving.

I must be travelling over the main,

and I don't know whether I'll see you again.

If I should die, don't mourn for me:

you'd waste your looks so fair to see.

If you hear I'm dead, set a cross on

the shore.

and cover my bones the sea-waves bore.

Take a small rose and make it grow,

and on summer evenings near it go.

And when in summer it blooms so fine,

it will picture for you this love of mine.

Sallinen's modal *Songs from the Sea*, Op. 33 were composed in 1974. The texts are based on Finnish folk poetry (for the threefold petition of the first song, and for the concluding ballad) and, for the second song, on a text by two of the composer's sons, which ends in a whisper. The sea in question is, of course, the Baltic, and Sallinen's writing echoes that of other composers from this cold edge of Europe. *Note by Bruce Kirkpatrick Hill*

Kanon: "Caro bell' idol mio," K. 562
My dearest beautiful idol

W. A. Mozart

Mozart's canon is among the last of over fifty that he devised as simple liturgical pieces, studied contrapuntal vocalises, or obscene diatribes. "Caro bell' idol" is one of four lyrical Italian canons. Written in Vienna in 1788, it may have been composed in response to an earlier setting of this text by Antonio Caldara.

Note by Bruce Kirkpatrick Hill

Three Songs

1. DER GANG ZUM LIEBCHEN:

ON THE WAY TO MY SWEETHEART

The moon is still shining, I deeply am pining
To go to my sweetheart, to see her I'll strive.
Alas, she's despairing, declaring
That she will nevermore see me alive!

The moon now is setting, I hurry, not fretting,
But hurry that no one should lead her astray
Ye pigeons, now murmur, ye zephyrs, now stir her,
Let no one my sweetheart, my sweetheart betray!

2. HEIMLICHE LIEBE: SECRET LOVE

No wood-fire, neither coal fire can equal the glow
Of lovers in secret whom the world does not know.

Neither rose nor yet carnation so brightly can blow
As a couple in love when they meet in the grove.

Set a mirror, set a looking glass down deep
in my soul,
To see there reflected how sincere is my goal.

Johannes Brahms

3. DIE SCHWESTERN: THE SISTERS

Two sisters we, so lovely, and like as like can be,
As eggs are like each other, or one star
like another,
You can't tell her from me.

Two sisters we, so lovely, with hair nut brown
and fine.

You twine it in a single braid,
And her's is just like mine.

Two sisters we, so lovely, together all the day.
We dally in the meadowland, where, hand in hand,
We sing along the way,
Two sisters we, so lovely, we spin a single thread,
We sit at a single distaff, we sleep in a double bed.

O sisters both, so lovely, now how does the next
chapter run?

You love the very same lover, and here the story
is done!

Brahms turned toward this sort of learned composition late in life with his *Op. 113* canons for women's voices. But his interest in the sound of high voices dates back to an early *Ave Maria* and the *Op. 17* trios and *Op. 20* duets for female voices. The three works by him on this program are from later collections. Brahms set *Der Gang zum Liebchen* twice; tonight's version is the later one, *Op. 48, No. 1*. The Magyar melody to which he set Möricke's *Die Schwestern* was published in 1874.

Note by Bruce Kirkpatrick Hill

Fancy from *Two Songs of Love* (Toronto premiere)

John Greer

Fancy is the second of *Two Songs of Love* commissioned by the Aurora Singers of Thompson, Manitoba in 1981. The Shakespeare text comes from *The Merchant of Venice*, Act III, scene ii, and accompanies Bassanio's choosing of the caskets to win the hand of Portia.

J.G.



Earl Haig Girls' Chamber Choir
Mary Legge, conductor

Herr Gott Vater: I will praise the Lord: Duet from
Cantata #37, *Wer da glaubet und getaufte wird*

Johann Sebastian Bach

The 23rd Psalm

Franz Schubert



University Women's Choir
University of North Carolina at Greensboro
Hilary Apfelstadt, conductor

Gloria (1981)

Imant Raminsh

I Andante

II Con moto

Amy Whiteside, soprano

III Andante

Catherine Creech, soprano

IV Tempo primo

Stephanie Dillard, soprano

Glory to God in the highest, peace on earth, good will toward men. We praise You, we bless You, we glorify You. We give You thanks, King of the heavens, Father omnipotent. Song of God, Jesus Christ, we praise You, we bless You, we glorify You. Have mercy on us, Lamb of God, Son of the Father, who forgives the sins of the world. Only thou art holy, only Thou art God in the highest, Jesus Christ. Glory be to the Father. Amen.

Scored for four-part chorus *a cappella*, this work is characterized by mild dissonance and recurring meter shifts. Thematic unity is achieved by the use of melodic and rhythmic motifs which are repeated throughout movements; thus the beginning of IV recalls the introduction of I, and the development of IV is reminiscent of II. Only the third movement is unique in this respect. The first movements are sung without interruption, linked by a soprano solo.

Heart we will forgive him (1985)

James Mulholland

This is the third movement of *Three Love Songs* and the only treble piece of the group. Emily Dickinson's text refers to the conflict between heart and head, or emotion and reason, which often permeates relationships between people. The use of F Horn adds timbral intensity to this work.

I died for beauty (1990)

Eddie Bass

- I On this wondrous sea
- II I died for beauty
- III What inn is this?
- IV Afraid?
- V Me!

The sequence of poems by Emily Dickinson reflects several emotional states experienced in the face of death: hopeful, serious, terrified, overcoming fear, and joyful. These changing emotions are reflected in the choice of keys and tempi. Original scoring for the work includes wind quintet and piano.

Dr. Eddie Bass is Professor of Music at UNCG and Chair of the Composition, History, and Theory Division. A native of North Carolina, he received a Ph.D. in Music from UNC-Chapel Hill in 1964. He is active as a composer, theorist, and performer. Dr. Bass plays trumpet in the faculty quintet, Market Street Brass. His *Brass Quintet* has been performed by the nationally known New York Brass Quintet, and another work, *Recollections*, was premiered by the UNCG Wind Ensemble at Lincoln Center in 1987.

The Heavenly Aeroplane (1985)

John Rutter

An Ozark folksong is the basis for this rollicking arrangement about getting to heaven in an unconventional way!

The city (1989)

Christopher Weait

A setting of a poem by Jean Junge, this tells of many restrictions of city life. The text uses phrases common to street signs. The composer is Professor of Bassoon at Ohio State University.

◆ ◆ ◆

University of Toronto Women's Chorus
Ann Cooper Gay, conductor

Poor Man Lazrus

arr. Jester Hairston

Dixie

arr. Dr. G. Errol Gay

◆ ◆ ◆

University of North Carolina at Greensboro Women's Choir
Earl Haig Girls' Chamber Choir
High Park Girls' Choir of Toronto
University of Toronto Women's Chorus
University of Toronto Brass Quintet
Ruth Watson Henderson, piano

Creation's Praise (1987)

Ruth Watson Henderson

Ruth Watson Henderson returned to her native Toronto in 1968 and has been active as both accompanist and composer. *Creation's Praise* was written in 1987 for Jean Ashworth Bartle and her Toronto Children's Chorus. Its exuberant text is that of the canticle *Benedicite, opera omnia*, and the music (with its divisions into as many as six real parts) conjures an extravagant variety of created beings to bless their Lord.

Note by Bruce Kirkpatrick Hill

◆ ◆ ◆

TONIGHT'S ARTISTS

UNIVERSITY WOMEN'S CHOIR University of North Carolina at Greensboro

The University Women's Choir is an auditioned group of approximately 45 singers representing several academic disciplines. Many of the current personnel have been members of the group for two or more years. Repertoire includes a variety of choral music from five centuries, with a major component from the twentieth century. Recently, the Choir premiered a number of works by contemporary Canadian and American composers. Since 1985, the University Women's Choir has been honoured by invitations to perform at Southern Division meetings of the Music Educators National Conference (1985, 1990), and at conferences of the American Choral Directors Association (Southern Division, 1988; National, 1989). The current 1991 spring tour includes the Choir's first performance outside the United States, with concerts in Toronto, as well as in Virginia, West Virginia, and New York state.

Dr. Hilary Apfelstadt is in her eighth year as conductor of the University Women's Choir. In addition to conducting the choir, she teaches conducting and music education courses at the undergraduate and graduate levels. A native of Canada, she is a graduate of the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison where she earned a Ph.D. in music education with an emphasis in choral conducting. Author of a monograph, *Music for women's voices by Canadian composers*, published in 1989, Dr. Apfelstadt is President of the North Carolina chapter of the American Choral Directors Association.

UNIVERSITY WOMEN'S CHORUS

The University of Toronto Women's Chorus began in 1986 under the direction of Michael Coghlan; the present conductor, Ann Cooper Gay, began her leadership in 1988, at which time there were approximately forty members who shared concerts with both the University Singers and the newly formed Symphony Chorus. In 1989, the Women's Chorus took on a new role as a sixty-member ensemble capable of presenting its own concerts and dedicated to the performance of music composed by students and teachers at the Faculty of Music. The overall repertoire of the Women's Chorus spans a broad spectrum, from the music of Hildegard von Bingen (twelfth century) to that of contemporary Canadian composers. In March, 1990, the Chorus co-hosted a "Meet the Composer" workshop, which focussed on the music of British Columbia composer Imant Raminsh, involving four other treble choirs totalling over 200 singers.

Also in 1990, the University Women's Chorus received the \$1000 Second Prize in the Equal Voice Category of the CBC Choral Competition, becoming the first University of Toronto choir to receive an award in this biannual event. The award was used to commission Derek Holman's *Missa Brevis*. Their placement in the competition also led to an invitation from internationally known Toronto Symphony principal harpist, Judy Loman, to perform with her and soprano Rosemarie Landry at a benefit concert in Fenelon Falls, Ontario last December, to support the refurbishing of a concert hall and the establishment of a scholarship fund for young music students in that area.

ANN COOPER GAY holds a Bachelor of Arts degree in music from Austin College in Texas. She furthered her vocal studies at the University of British Columbia and the University of Toronto Opera Division. She subsequently performed leading roles with the Canadian Opera Company, and with major opera companies and orchestras across North America. Ms. Cooper Gay can be heard as "Sara Riel" on the *Centrediscs* recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, *Rags to Riches*, a showcase for soprano and orchestra.

In 1986, Ms. Cooper Gay founded The High Park Girls' Choir of Toronto, which has since won many honours and has received invitations to perform in Ontario, Quebec, and the United States. She is also founder and former music director of the Children's Choir at the Royal Conservatory of Music which, during the summer of 1988, produced her adaptation for children of Mozart's *The Magic Flute*. These two choirs joined the University Symphony Chorus and Orchestra in December of that year for a performance of Honegger's *Une Cantate de Noël*, conducted by Dr. Doreen Rao.

Currently, Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School, and is assistant to the Director of Choral Programs at the University of Toronto. In addition to her teaching duties, she has served as an adjudicator in Ontario and Québec, and as conductor of treble choir camps in Saskatchewan and Ontario; she has also trained choirs for two major international releases of *Kindermusik* (instructional music recordings for young children), and has contributed reviews to *Anacrusis* (Journal of the Association of Canadian Choral Conductors). In 1992, Ms. Cooper Gay will be guest conductor for a Junior and Senior High School choir camp at Westminster College in Pennsylvania.

Earl Haig Girls' Chamber Choir

The Chamber Choir is comprised of students from the various programs at Earl Haig Secondary School. The Choir has been a finalist in the CBC Amateur Choir Competition and has won numerous Gold Standards in the Ontario Vocal Festival and Musicfest Canada. The Choir has received scholarship awards in the Canadian Contemporary Showcase singing works of Canadian composers Harry Freedman, Nancy Telfer, Ruth Watson Henderson, Donald Patriquin, and Imant Raminsh. Recently, the Choir won four major scholarships for their performances at the Kiwanis Music Festival having achieved the highest mark for choral singing at this year's competition.

Mary Legge teaches vocal music, theory and musicianship in the Claude Watson Program for the Arts at Earl Haig Secondary School in North York. She also coaches in the Ensemble program, one of the focal points of the Music Department. In addition to directing the Chamber Choir, she conducts the 80-member Concert Choir, a mixed voice ensemble. She has adjudicated in various choral festivals throughout Ontario and led workshops for the Ontario Music Educator's Association and CAMMAC. She is organist and Choir director at the Church of St. Leonard, directing both a children's choir and an adult ensemble. At present, Mary is continuing her studies for her Master's Degree in Music Education at the University of Toronto.



Choral Music on Campus

University of Toronto Concert Choir

Doreen Rao, conductor

April 5, 1991 at 8:00 pm

Knox College Chapel

49 St. George St.

University of Toronto Symphony Orchestra and Chorus

Pierre Hetu, guest conductor

April 6, 1991 at 8:00 pm

MacMillan Theatre, Edward Johnson Building



MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Jim Earls and Scott Thom, Technical Assistants

UNIVERSITY OF TORONTO WOMEN'S CHORUS PERSONNEL

Sopranos

Sandra Alderton
Lysandra Almeida
Cassandra Bourne*
Elaine Burhans
Jennifer Clucas
Liane De Lotbiniere Harwood
Luiiza Fernandez
Stacey Fraser
Lisa Helferty*
Cheryl Hickman*
Christine Howlett
Simone Jubas
Janice Lam
Yonsil Lee
Lina Libak
Nanette Lockhart▲
Rebecca Loo
Lisa Martinelli
Nadine Matsunaga
Chemayne Micallef
Hope Nightingale*♦
Lois Simmons
Christina Shave
Monique St. Pierre
Larissa Szeptyk
Wern-Ning Tang
Tristin Tergesen
Nora Tombalakian
Kathryn Tremills
Sheila Vandikas
Paula-Lynn Walker
Heather White
Carmen Wiebe+
Eppie Wong
Michelyn Wright

Altos

Caterina Allergretti
Mary Angastiniotis*
Larissa Bachnivsky
Barbara Byczko
Annie Chang
Kimberley Hanley
Sara Lynn Hutchison+
Gillian Johnson
Mami Kuroda
Kristi Laird
Cecelia Lee
Hee Sook Lim
Deborah Maes
Jacqueline Plaatjes
Catherine Powell
Antonella Pugliese
Josephine Sgro
Carolyn Stronks
Yee Man Tsui
Shiahnuo Wong
Beata Wozniak
Stacey Wright
Judy Yan

▲ Manager

* Section Leader

+ Accompanist

♦ Student conductor

We extend a warm welcome to our guest choirs this evening from the University of North Carolina-Greensboro, the Earl Haig Secondary School in North York, and to members of the High Park Girls' Choir of Toronto for their participation in this concert.

Accompanists this evening are in order of appearance:

Carolyn Maule, University of Toronto graduate

Sara Hutchinson, University of Toronto student

Carmen Wiebe, University of Toronto student

Douglas Bodle, Professor of Organ, University of Toronto

Brenda Troxtell, University of North Carolina at Greensboro student

Ruth Watson Henderson, composer/accompanist

Conductors also appearing in tonight's concert:

Fred Meads, University of North Carolina at Greensboro assistant conductor

Hope Nightingale, University of Toronto student conductor

Dr. Errol Gay, guest conductor/arranger

Special thanks are given to the following people who have contributed to this concert:

The University of Toronto Brass Quintet: Scott Harrison and Sharon Lucy, trumpets; Susan Robertson, French horn; Alison Gray, trombone; Paul Bird, tuba.

Professor Stephen Chenette, coach of the Brass Quintet

Craig Hunter, percussion

Dr. Derek Holman, University of Toronto Professor of Theory and Composition

Dr. Errol Gay, Toronto Symphony - rehearsal assistance

John Greer

Marian Sjolander and Tiina Laukkanen, Finnish language coaches

Students and families who have assisted with the billeting of the North Carolina choir

Rosemary Barlow, Public Relations Assistant

Joanne Harada, Public Relations Officer